



ALL THE LEADING teachers of the city testify to an unusual interest in all branches of music the present season. As vacation time approaches there is usually a falling off in the number of pupils, but a marked increase is noticeable this summer. Some of the teachers have more pupils than they want during the warm season. The reason for unusual interest at the present time is difficult to explain. It proves, however, that interest in music is taking on new life in this city and it is safe to venture that the coming regular season will be one of the most successful yet experienced in Salt Lake. The importance of a musical education is coming to be more and more recognized as one of the interesting features of social life. This is not only the case in Salt Lake City, but abroad. People are beginning to demand something more than a smattering knowledge of music and they are making a study of it by acquiring a practical as well as a theoretical understanding of the art.

It looks as if "Hawatha" is destined to share the same fate as other tuncful numbers, operatic and otherwise, that have captured the popular fancy. Every band or orchestra is sandwiching the dancing strain on its programmes, and the jingling note is heard on every street corner, in the lobby, in the office and in fact wherever it can be ground out with the lips, or with musical instruments. There is something refreshing and dainty about the air and it is easily remembered. But its popularity is going to kill it. Perhaps in the east it is already being ground out by the late hand organ, and I am expecting to hear it blown out of the graphophone. The tune deserves a happier fate, for it is a smiling, summery conceit that has a good effect on the nerves. But that's the trouble; it's too good to last.

Among the new music teachers who have just been added to the growing Salt Lake circle is Miss Florence F. Hardy, recently of New Zealand and England.

The acoustic properties of the Salt Palace are on the first night of "Little Christopher" two or three of the little children were drowned by the orchestra. This was not the fault of the vocalists nor of the instrumentation, but it was not noticed by those working near the stage. On the second night the difficulty was corrected by making the singers crowd close to the footlights.

Arthur Shepherd's tuncful compositions in "Little Christopher" last week proved the growing Salt Lake composers are destined to take in the broad outside world of music. Mr. Shepherd has reason to feel proud of his work.

There is a growing conviction that a thorough practical knowledge of music can be gained in this country as well as in Europe. A preference is yet given to foreign teachers, but the time will come when ambitious artists will discover that for the most part an instructor is preferable to a poor European teacher. Salt Lake has a few instructors that are certainly the equal of many foreign ones, and are turning out better musicians than many of the European instructors. Of course the American graduate can't show so many starry labels on his hand satchel, but he can produce more harmony.

There is nothing that enriches "society" music like a muted instrument. L. P. Christensen tried a muted cornet on a production the other night and the effect was magnificent.

If there is another place in the country the size of Salt Lake which has as large a demand for musicians I confess I don't know where it is. Salt Lake resorts have fine orchestras in constant attendance, one of the hotels has an orchestra for dinner and there is scarcely a night when the orchestra is not in demand in greater or less number and there is more or less call for street bands during the warm season. In fact, the streets fairly reek with music some days.

At St. Mary's cathedral today R. C. Dunbar's baritone soloist of the choir, will sing "O Sultana" composed by Dr. J. Lewis Browne.

Emperor William has for several days been attending the preliminary contest at Frankfurt of the various singing societies, numbering 5,700 voices, for the prize which he gives annually for the best chorus work. He assembled the conductors' jury and gave them his idea of the kind of songs amateurs ought to sing.

"It is a happy fact," said the emperor, "that the cultivation of art does not suffer in Germany in spite of the great amount of time consumed by the more serious life of laborers who are all day in bad air, coal dust and heat have exhibited vocal qualities here which can only be heard with admiration.

"On the other hand, one must ask how many sleepless nights they have sacrificed in order to reach this height of technique. In this connection I must add what I have to say against your work. We have already reached in instrumental music the acme of puerility. That may be characteristic, I cheerfully admit, but it is not beautiful.

When, however, this style is carried into song you forget that the human voice has a limit. What this style of composition leads to is proved by the fact that most of your societies pitched their prize songs half tone too high, because they were too excited as to whether they would be able to master the technical difficulties, and, therefore, they did not have the measure necessary for striking the right pitch.

You should not try to imitate the Berlin Philharmonic chorus. You must devote yourself to folk-songs and not venture upon music in grand style. Leave that to others."

Colonel Clifton gave him. This performance was not so sensational as when Nero fiddled "There'll be a hot time in the old town," while Rome burned, but it is mentioned to prove that Kocian and all the Deutschland's burners, preserved their good humor. Under circumstances rather trying, Commodore Schumann, her commander, assured them the ship was in no danger, and believing him, they were more than patient—they were jolly.

On board the Deutschland were Mme. Schumann-Heink, Edouard de Reszke, Le Harrison, Dr. Joseph Jan Svatek, Kocian's uncle, and many other agreeable people, who helped to while the tedious of sticking in the mud.

The only sad fact is that the Deutschland has on board 312,902 in gold bars. At the rate of 3 per cent, roughly the current rate of interest in Germany's money centers now, the ship's delay cost somebody about \$100. The exchange problem is being mightily closely figured at the moment.

"Well read" gentlemen, with heavy minds, are at present expressing themselves, leadenly, but pleasingly, on the chaste but archaic subject of a "national theatre," or, at any rate, of a play house endowed, writes Alan Dale in the New York American and Journal. Do not imagine that I have the slightest intention of leaping into the breach and saying things. Let things come. Let 'em all come. There is one point, however, that is worth discussing. It is our national drama. It is not a futile point. You see, a national theatre really needs some sort of national attraction. And that is why it is a good thing to see the Deutschland, assuming that we have one. I dare to say that the only national drama I can find, after severe cogitation, is that beautiful, hip and classic commodity known as musical comedy.

Frederic Ranken and Raymond Hubbell have left for Buffalo, where they will meet Pay Templeton, who is there with the Weberfelds company. Hubbell is responsible for the music of "The Runaways," and Ranken has almost entirely rewritten the book of the play. The two will travel with the Weberfelds company all this week and coach Miss Templeton in the role which she will assume in "The Runaways."

The revised version of "The Runaways" will be put on June 15, and Miss Templeton will play her role for the first time that night. This will give her a week of rehearsal in New York, besides the benefit she is expected to receive from the coaching of Ranken and Hubbell.

There will be two other new faces in the cast at the Casino on that evening. John Gilbert replacing Al Fields, and Sol Solomon appearing in a part especially written for him by Ranken. Fields will not leave the employ of the Shuberts, but will play some vaudeville dates before beginning rehearsals for the production which the Shuberts will make next fall. The role which Ranken has written for Solomon is that of a jockey, and the idea is almost as diminutive as Arthur Dunn, and the two will be seen together in several songs and one specialty.

It is estimated by Sir Robert Giffen that the number of women who are to be deprived of the chance of marrying Herr Kubelik is 51,331,472.

Mr. Prosper Ukhomsky, the Syrian contralto, has been decorated by the sultan with the Order of the Jerusalem Arkheoke. A portrait of the gifted artist, with an article, appears in the last number of Home Prattle.

M. Prosper Ukhomsky, the Bessarabian pianist, has purchased a cattle run in Arizona. He finds the work of a cow puncher admirably suited to keeping his hand in.

During his recent tour in the United States the Chevalier Boleslas Simpar, the one-eyed Armenian violinist, received offers of marriage from no fewer than seventeen millionaires. The rival claims having been referred to a plebiscite of readers of the North Atlantic Haidressers' Gazette, an overwhelming majority was returned in favor of Miss Edna McAsser, the Oregon oil queen.

Miss Obbia Bohole, the Somali mezzo-soprano, has given \$2,000 for her new motor car. With a generosity that cannot be too highly commended, Miss Bohole has engaged a destitute English composer as chauffeur and accompanist.

Miss Mamie Cachalot, the New South Wales prima donna, who is so well known for her pronounced imperfections, has bequeathed her larynx to the British museum.

M. Seveik, the Bohemian maestro, when not engaged in training prodigies devotes all his leisure to the elucidation of Coptic palimpsests.

Sir Charles Stanford has purchased a motor bicycle, which he rides with the soft pedal down.—Punch.

Puccini is recovering steadily from his accident, and the doctors assure his friends that he will be perfectly and completely restored. The broken leg will have to be in splints for a month longer.

Some valuable manuscripts of Palestrina have been taken from the Church of St. John Lateran in Rome. Among the mislaid documents was the original score of the "Impropria," first performed in 1560 before Pope Pius IV.

Felix Mottl lately conducted at Karlsruhe Beethoven's "Matthaus Passion" unabridged. There was an interval between the two parts. The experiment was a brilliant success, and all the predictions of failure were disproved. A similar unabridged performance of the "Weinacht's Oratorium" will be given by the same conductor next Christmas.

A considerable quantity of manuscripts by the late Bohemian composer Smetana have been discovered by his family. Many of them are merely sketches and unfinished pieces, but there are some completed compositions, chiefly piano pieces, with some symphonic works. A cycle of the sketches seems to have been designed to illustrate Corneille's "Cid."

Hans von Wolzogen, in a late address to a religious society, expressed hope that the connection between Bayreuth and Parsifal would on May 12, 1912, the hundredth birthday of Wagner, be legally made indissoluble. Public opinion on the whole, however, still is that work of the poet of "Parsifal" ought not to be confined to one little spot, but allowed to be performed wherever and whenever a proper performance can be assured.

The hereditary prince of Anhalt is one of the few German princes who take a serious interest in art. He devotes much attention to his theatre, and spends hours in superintending the mounting of new works.

Isadora Rush, for many years leading woman with Roland Reed and last season the Lady Holyrood with the road company of "Florodora," has returned to this country. Miss Rush said that she had enjoyed her short trip abroad, which she began May 9, going directly to London to witness the production of "The Medal and the Maid," in which she is to appear as Miss Bettrier, the leading female role, when Fisher & Ryley present the piece next season. The lyrics are by Leslie Stuart and the book by Owen Hall, both of whom constructed "Florodora," and the incidental music by Sydney Jones.

On the same steamship with Miss Rush was Mrs. J. P. Sousa, wife of the bandmaster. She will return to Europe with her children June 13. Mrs. Sousa said that when she left her husband he was just finishing a tour of Germany with great success, and was to go to Denmark, after which he will return to London for a brief engagement, and then to this country, opening here at the Willow Gardens in Philadelphia. He will later go to Indianapolis, from which city the band will make a tour of the far west.

The interpretative musicians in Germany are in a quiver of excitement over the work of Leo von Kozianski, a Russian from Odessa, who appears with the plant secret which makes the stringed instruments of the great Italian builders so desirable and valuable. An accomplished violinist, the pupil of Kaulbars and Helmholtz, and a clever violin maker, he holds that the various parts of a violin must be proportioned to certain rules which the Italian masters grasped by instinct, but which he now lays down with scientific accuracy. To produce the fullest, and richest sound each part must be proportioned to the whole and arranged so that the waves are concentrated and issue in their roughest, fullest form. He likens the violin to the human chest. He demonstrated this before musicians, scientists and otherwise, and astonished them by the accuracy of his statements.

Marie Wiek, the sister of Clara Schumann, has published a protest against the work lately issued by Bernhard Litman, entitled "Clara Schumann, An Artist's Life. From Journals and Letters." She blames her niece, Clara's daughter, for having supplied the material in an unfilial fashion. Such a publication was contrary to Clara's wishes, and the letters, written immediately after her marriage with Robert Schumann, give a wrong impression of the character of Frederick Wiek. Within a year of the marriage the young couple were reconciled with Wiek and lived on friendly terms with him. Wiek was one of the first to appreciate Chopin and Schumann.

Cloilde Kleeberg celebrates this year her artistic jubilee. At the age of 12 she left the conservatory, and in the same year made her debut at the Pasdeloup concerts, producing a great sensation in Beethoven's C minor Concerto, receiving, according to the Figaro of the day, an unparalleled welcome. Since 1879 Madame Kleeberg played at all the great Paris concerts, and in 1880 appeared in London with brilliant success. Her performance of Bach's "Fantasie Chromatique" attracted the notice of Hans Richter, who engaged her for the Vienna Philharmonic society. In 1887 she was heard in Germany, where Bulow greeted her as "Clara Schumann II." Since that time she has been heard in all the cities of Europe and always in triumph. She married the Belgian sculptor, Charles Samuel.

The first production on any stage of a comic opera entitled "The Sighing Dutchman" was given in Philadelphia recently. The libretto is from the pen of Charles Bloomingdale, the well known Philadelphia newspaper writer and critic, and the music was composed by Howard Githens, connected, as assistant manager, with the piano department of Gimbel Bros. store. The work was very favorably received and will no doubt be heard from in the future.

A telegram from Madrid gives the information that the famous pianist, Robert Schumann, will appear there a tournee through France, Portugal and Spain, which was most successful artistically and financially.

At the Frankfurt choral competition for the prize offered by the emperor the chief interest will be felt for the "Song of Triumph," which the committee considered the best work sent in. It is the composition of George Mulsner, an artillery officer, who passed four years in the reserve studying music.

Miss Anna Miller Wood is planning a tour of the Pacific coast in the spring of 1904, and already has received requests for engagements from a number of musical clubs. It is in the possibility of an interest in musical matters in this country dates back to the immigration of the English Quakers in 1620. The Puritans brought their psalm-tunes with them, at the same time that Handel and Bach were influencing the art in Germany, this primitive church music was making its way into America, but the Puritans were most anxious that the music of their church should maintain its spiritual character, and all attempts to secularize it were severely punished; so that the play upon musical instru-

ments was forbidden as sinful and "un-Christian," and only after many years was it permissible to play upon the organ.

Richard Strauss conducted in person a few days ago a performance of "Die Feuersnöhle" of the Breslau opera house. It was the ninth repetition of the work in the course of four weeks. The composer-conductor was received with enthusiastic applause by the Breslau audience.

The Paris Conservatoire has sent to Moriz Rosenthal, whose concerts were the sensation of the musical season of the French capital, an invitation to act as juror in the coming competition for the Diemer prize. It is the first time that a foreign artist has been asked to officiate in like capacity at this national institute. The Diemer prize, which is bestowed only upon competitors in piano playing, amounts to 4,000 francs.

A TALENTED SALT LAKE SINGER.



At the recent recital given by Madam Swensen was one singer who attracted particular attention for her remarkable staccato work. This was Miss Ella Cottle. Her florid air coupled with a forceful presentation entitles her to be styled a bravura in the fullest sense of that term. She is making wonderful progress in her studies and in her case staccato work has been developed to an unusual degree. Her sustained work is not so marked yet, but her notes are rich. They are sharp-like in the lower register and increase in beauty and force with the scale which she accomplishes so gracefully.

At present there is altogether too much singing. He holds that the dilettantism of today is too broad in its scope, and, in consequence, there are innumerable obstacles in the way of the maintenance of good singing, and the once fine art is being driven out of the artistic life. He blames Richard Wagner mainly for this condition. The musical taste is, because of his teachings, becoming more "savage" and "disorderly" and affords a free rein to the mercenary pursuit of ignorant and conscienceless teachers. The world loves to be humbugged, and in no field is there a finer opportunity for profit than in that of vocal study and singing. The author's idea is that the only cure is a return to the "valued school of old Italian song, in which our singers will no longer yell and shriek, but really sing." Incidentally he hopes that the government will come to the rescue and will permit only trained teachers to practice the profession of molding the human voice into beautiful and artistic utterance.

Herman Ritter has an article on "The Beginning of the Development of Music in North America." In "Blatter fuer Haus und Kirchen Musik," in which he points out that the commencement of an interest in musical matters in this country dates back to the immigration of the English Quakers in 1620. The Puritans brought their psalm-tunes with them, at the same time that Handel and Bach were influencing the art in Germany, this primitive church music was making its way into America, but the Puritans were most anxious that the music of their church should maintain its spiritual character, and all attempts to secularize it were severely punished; so that the play upon musical instru-

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Those who have charge of the local arrangements for the confederate reunion at New Orleans very properly want music, and call for twenty bands. The bands are to be composed of a union, and some of them are composed of colored people. To supply the twenty bands called for makes it necessary to include the negro musicians of the negro artists, and this the local managers object to. They have been notified by the union that unless they accept the negro bands along with the white they can march without music.

Where the objection to the colored musicians can come in we fail to see. They will only be employed for the music and nothing more, and we venture to say that they will furnish more really inspiring, heart-lifting music than all the other bands—composed of foreigners as they are—ever dreamed of, and more reaching after the southern heart.

Why, the southern negro melodies are the only distinctive American music today. And when did southern people cease employing the colored band, string or looting instrument, or both, for their strictly social functions? We have danced all night till broad daylight and some have even danced in the morning to the inspiring strains of "Old Frank Johnson" and "Pompey Long," and they have successors who are quite as responsive to demands upon them.

If our belles and beaux can afford to step to the music of colored bands, art to become a singer of light opera, burlesque artist, or anything you choose to call it. Time is long, and art is fleeting—also Mamma is God, Art, and everything else is a question of time. After next year in opera, and a tour which has never been surpassed by any singer, Schumann-Heink, the leading Wagnerian contralto of the world, will forsake that art to become a singer of light opera, burlesque artist, or anything you choose to call it. Time is long, and art is fleeting—also Mamma is God, Art, and everything else is a question of time. After next year in opera, and a tour which has never been surpassed by any singer, Schumann-Heink, the leading Wagnerian contralto of the world, will forsake that art to become a singer of light opera, burlesque artist, or anything you choose to call it. Time is long, and art is fleeting—also Mamma is God, Art, and everything else is a question of time. 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